MOZART. CONCERTO FOR PIANO IN C MAJOR

PREFACE

The principal source for this edition of the C-major Concerto was the autograph of the score, belonging to Conductor-in-Chief W. Taubert. Besides the above, I collated the old Breitkopf & Härtel edition of the parts, an early André engraved edition of the piano-part, Richault's score-edition, the score-edition published by André* in 1855, the new Breitkopf & Härtel edition of the score (Series XVI, 21), and other modern editions.

The autograph is dated "Febraio 1785." Although it contains many passages which are "written over," the text is, with few exceptions, nowhere doubtful. Some disputed points are discussed in the Notes. The following peculiarities in the autograph have not been adhered to in the present edition:

(1) As staccato-marks we find in part dashes, in part dots. But it does not appear to have been the composer's intention to indicate different degrees of abbreviation.
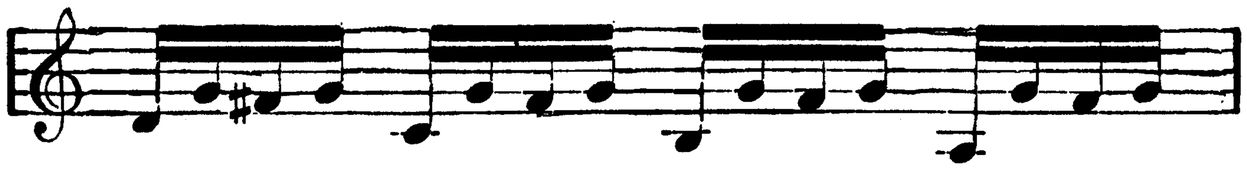
(2) The short appoggiaturas, counting among them those which, in the livelier movements, admit of an execution as sixteenth-notes, are written as small sixteenth-notes, or (more rarely) as thirty-second-notes. There is no apparent reason for making a distinction between the two. The relatively long appoggiaturas in the Andante are given in our text, in conformity with the autograph, as eighth-notes.

(3) In the Tutti the direction "col Basso" is almost invariably given in the cembalo-part. As this direction has become meaningless in our day, there had to be made, at the closes of some of the Soli, certain slight alterations, giving to both right hand and left a quarter-note for the last chord; whereas Mozart had written an eighth-note for the connection with the orchestral bass. It should be observed that early editions do not always notice the places where the direction "col Basso" is intentionally omitted.

Below are quoted a series of earlier readings, which later made way for the versions contained in our text:
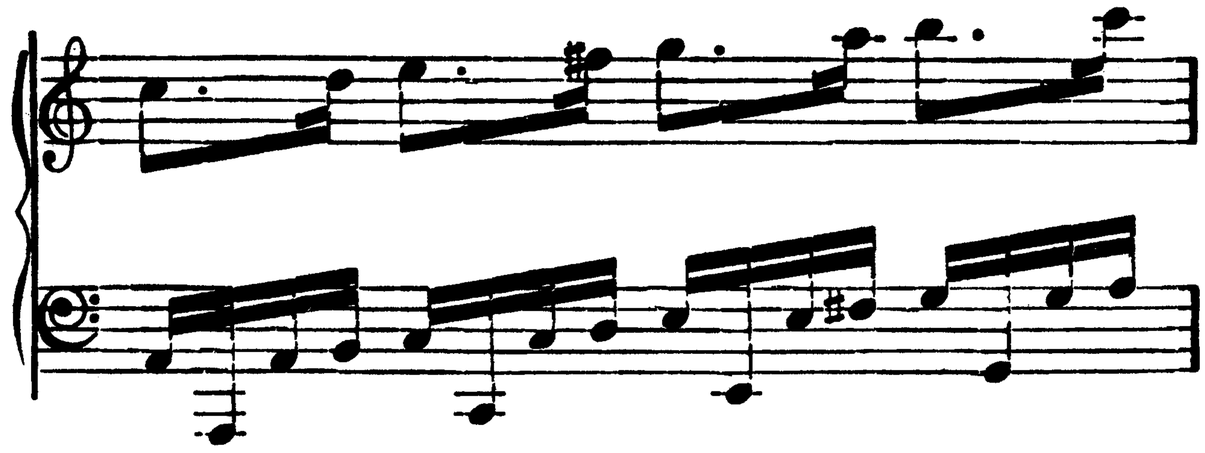
Page 5, staff 14, measures 2–5, and p. 6, st. 2, meas. 1. Originally, the second half of each measure in the bass read like the first half, which gave rise to various bad leadings of the parts.

Page 6, st. 10, meas. 1. Figure in the bass:



* Wherever André is quoted, without special qualification, the score-edition is meant.

Page 11, st. 1, meas. 1. Earlier form:
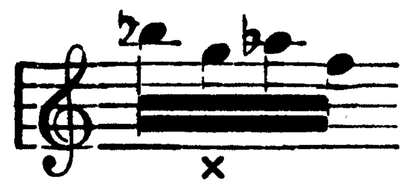


Page 11, st. 6, meas. 2 and 3. Originally, both hands played in octaves, thus:



The accompaniment by the string-quartet, requiring a change in the passage, appears to have been added later.

Page 14, st. 5, meas. 4. The last beat read, originally:
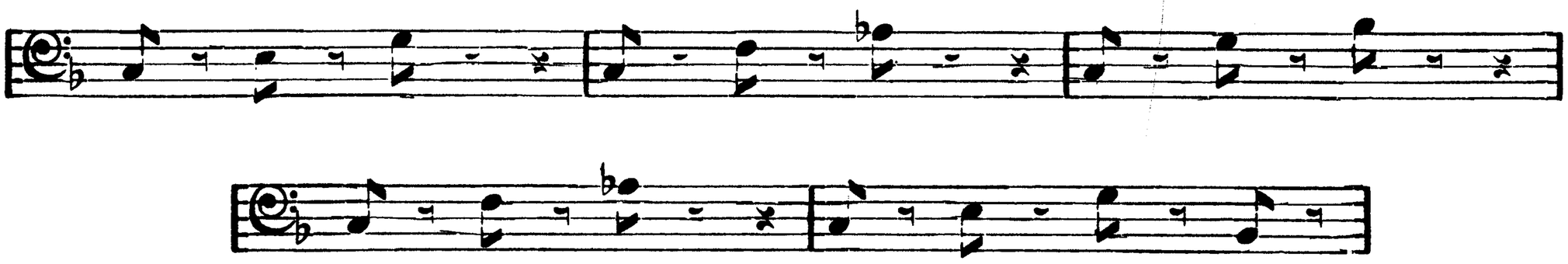


that is, g^2 instead of f^2. Corresponding deviations 2 and 4 measures further on. Correction finally indistinct.
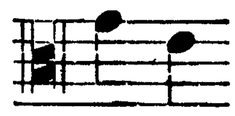
Page 18, st. 1 and 2, meas. 2. At first written in both staves an octave higher.

Page 20, st. 2, meas. 6, and st. 6, meas. 1. Originally, the left hand played *unisono* with the bassoon-parts.

Page 23 *et seq.* In the Andante the accompanying parts were frequently refined by later corrections. From the 12th measure onward the bass originally read:



Page 32, st. 1, meas. 3 and 5. At first the viola-part read:



Later, in consideration of the $e^2\flat$ in the piano-part, the half-note g^2 was substituted. Here the score-editions are at fault.

Page 37, st. 2, meas. 7 and 8. The bass figure was written at first an octave higher.

All *heavily* engraved slurs, dots and expression-marks are found in the autograph. The editor's additions are distinguishable by lighter (or smaller) engraving.

To Messrs. Conductor-in-Chief Taubert, Royal Librarian Dr. Kopfermann, and Dr. Erich Prieger, special thanks are due for so kindly furnishing material for the revision of the text.

DR. HANS BISCHOFF.

Berlin, 1886.

W. A. Mozart.

CONCERTO

in C major

for the Pianoforte.

Played by the composer on March 12, 1785.

(Allegro maestoso.)(1)

Pianoforte II.

Str.

p

Wind

K.-dr.

Str.

Wind

Tutti

f

Hn. & Tpt.

Variant:
(2)

(1) The tempo-mark is wanting in the autograph.

(2) The autograph gives *a* on the third beat; at the repetition by the Tutti in the further course of the movement, *g* is given. Either is possible. Published editions either follow the autograph exactly, or give in both places either *a* or *g*.

Printed in the U.S.A.

Vl.
Wind
Fl.Ob.
Fl.
Tpt.
Hn.
Bssn.
p
fp Hn.
Ob.
Vl. I.
p
Ped. * Ped. * Ped. *
Str. & Wind
Vl. II.
Vla.
f
'Cello & Bass
Ped.* Ped.* Ped.* Ped.*
Wind
p
Ped.* Ped.*
Str.
Wind

4

Str.

Ob.

Fl.

f

m.d. *m.s.*

p

Ped.*

Str.

Bssn.

Fl.

Ped. *

Solo

p

cresc.

Str.

Fl.

p Ob., Bssn., Tpt., Hn.

Ped.

f

Ped.

*

Cadenza by August Winding.

8

p

p

cresc.

dolce

dimin.

Wind

K.-dr.

Str.

cresc.

f

(3) In Richault, in the old Br. & H. edition, etc., etc., there is a turn-sign over b^1.

Solo

espressivo

f

p

Tutti

f

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

f

Str.

p

dim.

p

p

p

p

Fl. Ob.

Bssn.

(4) Several editions (Richault, Peters, etc.) have an inverted mordent (Pralltriller) at a^2, and also at the corre - sponding note in the second measure but one following. The old Br. & H. edition gives a ↯ in that place.

(5) The tie at *d* is omitted in the autograph.

cresc.

f

Ob.

Fl.

p

cresc.

Str.

f

Ob.

Fl.

Ob.

Bssn.

p

Str.

Str.

Ped.

Ped.

(6)

Wind

(6) In the new Br. & H. score, and other editions, the appoggiaturas are read as sixteenth-notes proportionally distributed in the measure; a mode of performance which, though permissible, is not unconditionally acceptable.

Str.

p

f

Ped.

Ped.

f

p

(7) $d^{2\sharp}$ for d^2 in the old André edition.

Ped.

(8)

Ped.

Ped.

Str.

Wind

Ped.

(9)

Wind

Str.

(8) Compare the earlier form of this measure as quoted in the Preface. The alteration in the bass caused the composer to give up the dotted rhythm of the highest part; several editions (the old Br. & H., André, Richault, Peters) retain it.

(9) Here, and for the eighth sixteenth-note in the next measure, some recent editions wrongly read *c* for *c♯*.

Ped. * Ped. *

Str.

Tutti.

f

Ped. * Ped. * Ped. *

Wind

p

Str.

p

(10)

(10) The new Br. & H. score gives wrongly *c♯* for *c*.

Wind

Str.

Solo.

p

(11)

Ped. *

Viol.

p

mf

Fl. Ob.

p

Viol.

Bssn.

Viola, 'Cello, Bass.

(11) Here the staccatos are indicated in the autograph by dashes. As observed in the Preface, I do not attempt to distinguish between dashes and dots, as the autograph exhibits no consistency in this point.

f

Fl.

Ob.

Bssn.

Str.

Ob.

Bssn.

Fl.

Ob.

Str.

Bssn.

Ob.

Bssn.

Wind

Str.

mf

Str.

Ob.

cresc.

Fl.

f

(12)

4321
(13)

Str.

Wind

(12) At the close of the scale we find, in the autograph, that the note f^1 was later inserted; this correction is very questionable. Several editions have a sextuplet on the last beat, whereas others mark a quintuplet without noticing the f^1

(13) The notation of the turn (to the right, next c^2) in the new Br. & H. score-edition is not in conformity with the autograph.

dim.

Viol.

Tpt.

Ped. * Ped. * Ped. * Ped. * Ped. *

p

Str.

p

Ped. * Ped. *

Wind

Viol.

Hn.

m.s.

Str.

Ped. * Ped. *

Wind

Tutti.

f

Variant:

Solo.

p

Viol.

Fl.

p

Ob.

espressivo

Str.

cresc.

f

Wind

Ped.

dim.

p

Str.

p

*

Wind.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ob.

più f

Fl.

f

p

cresc.

Str.

p

f

Fl. Ob.

Bssn. II.

Viola & Basses.

Viol.

Bssn. I.

Str.

(14)

Ped.

Ped.

(14) The score-editions of Richault and André read incorrectly *g* instead of *b*. See the parallel passage in *G*. The autograph is not quite distinct.

dim.

Wind

(15)

Wind

p Tpt.
Hn.

Ped. *

Solo.

dolce

cresc.

Wind

Ped. *

Ped. *

(16)

f

(15) The direction "col Basso" is wanting here in the cembalo-part. Nevertheless, old editions carry on the bass.
(16) There is no ♮ in the autograph. But the parallel passage shows that the frequent reading ♭♭ instead of ♭ is wrong.

Ped. Ped. (17) Str.

Ob. Bssn. (18) Ped. Str.

Ped. Str. Wind Ped.

(17) The afterbeat was forgotten in autograph.

(18) The Lebert edition, which on the whole pursues lines other than those of pure and simple textual criticism, reads as follows in this passage:

Hn.
Bssn.
K.-d.
Ob.
Fl. Ob.
Ped.
Tutti

Ped. * Ped. * Ped. *

Cadenza by A. Winding.

Solo

f

mf

fp

psubito
una corda

pp

rit.

p dolce

dolcissimo

con Ped.

rit. - - mf Tutte corde

senza Ped.

dolce

Ped. Ped.

senza Ped.

Ped. Ped.

inquieto

p

accel.

ritard.

veloce

pp

Ped. Ped. Ped.

p cresc.

Ped. Ped. Ped. *

mf cresc.

Ped. Ped. Ped. Ped.

ff precipitando

Ped. *

poco stretto

f

Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. *

Tutti

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

Wind

Str.

p

Wind

f

p

Bssn.

Str. Hn. Tpt.

Andante.

Str. *con sordino*

p (1) pizz.

Wind

Viol. I.

f *p*

f *p*

Viol. I

Wind

Viol. I & Ob.

Wind

Wind

(1) The direction "pizzicato" is omitted in the Br. & H. score-edition.

(2) In Richault, and the old Br. & H. edition of the parts, we find *e g* instead of *g b♭*. See the remark, in the Preface, on the earlier reading of this passage.

Solo

p

Ped.

Str. pizz.

molto espressivo

Ped.

Ped.

mf

Ped.

(3)

Winde

Str.

f

Ped.

Ped.

Ped.

(4)

(3) In consequence of a misinterpreted abbreviation in the autograph, several editions (*e.g.*, Richault, Peters, and the old Br. & H. issue) read, instead of the two half-notes, one whole note, *a*. Similar mistakes occur frequently in other places.

(4) Richault, André, and others, omit the afterbeat.

Solo

p

Viol. I. arco

Wind

Str. arco

(5)

Ped. Ped. Ped. Ped. * arco

(6)

(7)

tr

f p

pizz.

sempre espressivo

mf

Viol. I. & Wind

Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

(5) In this figure, and others of like form, it is not plain whether the slur should extend over two or three eighth-notes
(6) The chromatic signs with which the turns are provided, were added by the editor.
(7) These small signs, and the small notes in parenthesis, are given in Richault and the old Br. & H. edition of the parts. They are lacking in the autograph.

dim.

Ped.

dolce

Viol. I.

Wind

Solo

Bssn.

Basses

(8) The Br. & H. score does not sufficiently distinguish between long and short appoggiaturas. For the time-value of this e^{2} the editor proposes that of a simple eighth-note.

(9) In this and all similar passages the autograph originally gave, not the Fourth, but the Third. See Preface.

4
Ω

Ped. * Ped. *

tr

Viol. Wind

f

Ped. * Ped. *

4323

1 5

mf

p

arco

p

1 1 2

tr

2 1 3

2 1

Wind

sf Str.

p

Ped. Ped. Ped.

sf p

Ped. Ped. Ped.

2 1 4 2 3

4 23

sf p

Ped. Ped. Ped. *

sf p

Ped. Ped. Ped. *

Str.

p

Basses
arco

dolce

Wind

Str. pizz.

Ob. Bssn.

poco cresc.

Viol. pizz.

mf

Ob. Bssn.

(10) See Note 3.

(11) According to the old Br. & H. edition of the parts, and Richault, the chord also contains the note *d*. This reading is also found in recent issues. The autograph is indistinct.

Fl. Ob.

Viol. I.

Wind

dim.

dolce

Ob.

Wind

Hn.

(12) In the editions just mentioned, the note *B* is lacking.

mf

(13)

Ped.

Bssn. & Hn.

p Str. pizz.

p cresc.

Wind

f

Ped.

p Str.

Wind

p

Hn.

Wind

pp

pp

Ped.

(13) See Note 3.

Allegro vivace assai.

Tutti

p

Viol.I.

Viol.II.

Fl.

Ob.

Bssn.

Hn.

Viol.I.

Viol.II.

Fl.

Ob.

Bssn.

Hn.

Ped. ✻

Ped. ✻

f

Solo

★)

p

Str.

p

Tutti

f

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Cadenza by A. Winding.

m.d.

★)

f

mf

dim.

Ped. Ped. Ped. * p Ped. *

Ped. * Ped. f f Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *

Solo

f

53

p Hn.

Str.

p

Solo

p

(1)

Ob.

Bssn.

Str.

(2)

cresc.

f

(1) While the direction "col Basso" had been in force down to this point, the piano-part in the autograph continues thus: 

(2) In Richault, and some modern editions, *a* instead of *g*.

Wind

Solo

p

Str.

Wind

(3)

Str.

Wind

(3) Engraver's error in the Br. & H. score; also in the Reinecke edition.

cresc.

f

Str.

p

f

p

Wind

Str.

cresc.

*)

Cadenza by A. Winding.

p cresc. molto

Tutti

p

Solo

Str.

p

Fl. Ob.

p Hn.

Bssn.

f

(4)

Tutti

f

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. ✻

Str.

1

p

Bssn.

1

Ob.

p

Bssn.

Str. & Fl.

Ob.

Solo

2 1 2 1 1 2

p

4

Viol. I.

Viol. II.

Bssn.

Viola

Viola & Basses

2 1 2 1 4 2

Wind.

p

(4) In the autograph, the connection with the orchestral bass reads:  See Preface.

Solo.

Str.

Ped. *

pp

Solo

p

cresc.

Str.

(5) The score-editions read e^1 instead of d^1 as the second eighth-note in the 2d violins.

f

Ob.

(6) Bssn.

(7)

Ped.

Fl. & Ob.

Ped.

*

(6) In the next 15 measures the autograph exhibits inaccuracies in the notation of the staccato. The Br. & H. score adds, in some places, unauthorized slurs.

(7) In the old Br. & H. edition the next four eighth-notes are omitted.

Str.

(8)

Ob.

Viol.I.

Viol.II.

Bssn.

Viola

Viola &
Basses

Solo

Str.

Tutti.

Ped. Ped. Ped. Ped. Ped. * Ped.* Ped.*

(8) Frequent Variant:

Solo

53

f

p Hn.

Ped. Ped. Ped.

Str.

p

Bssn.

Str.

Bssn.

Str.

Ped.

Wind

Str.

p

Bssn.

Wind

Str. & Wind

(9) The *c* in the bass is omitted in the new Br. & H. score.

(10) Richault, and the old Br. & H. edition of the piano-part, give both times b^2 instead of $b^2\flat$.

cresc.

(11)

f

Str.

p

f

p

(11) In conformity with the autograph, many editions do not give the ♯ before f^2 until the third eighth-note. Probably a slip of the pen was made here.

Wind

Tutti

Solo Cadenza by A. Winding.

mf

Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.*

cresc.

rit. e dim. p

cresc.

f fz fz

fz fz fz fz fz fz fp f

mf f mf

f dim.

p

fz

fz

fz

ff

p

Str.

p

mf

Str. & Wind

f

(12)

Str.

Wind

K.-dr.

Tutti

f

Ped.

Ped.

(12) Several editions have filling chords in the **upper staff.**